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refreshing. By those who are students of language the book will be read with both pleasure and profit. To them it is a matter of no little interest to watch the turning of an expression of modern life into a language of ancient times. To the uninitiated who regard Latin as a dead language it will be startling to see such a language made the vehicle of the expression of phrases so decidedly alive as *Do you wish me to telephone to our friend? (visne amico nostro per filum aëneum voce nuntiem?)*, Give the conductor a couple of cigars! (*da vectuario aliquot stilos tabaci!*), She will be my partner in the first waltz (*illa erit socia mea in prima saltatione Vindobonensi*), or of such as She expects to become a nun, Do you take cream and sugar in your coffee?, I gave him a tip, Give me two hard-boiled eggs, I scarcely recognized him on account of his moustache, Let's play billiards (chess), etc., etc. The English reader cannot but gaze with interest upon the English thought as it appears clad in a Latin or German dress, and a comparison of the three 'dresses' is instructive. Some might object that the Latin is not always Ciceronian. But how can one express in the phraseology of the great Tully thoughts that were never dreamt of in his philosophy! It is remarkable, however, to see how many of the editor's renderings rest upon the solid foundation of classical or post-classical usage. The book, moreover, is not without its practical side, judged from the point of view of the class-room. Here it will be of service in removing from the students' minds their feeling of the strangeness and artificiality of all things Latin and in routing the settled conviction that Latin is adequate for the expression of naught but what is solemn, sedate, sober, or arid and uninteresting. This book can be used to exorcise such evil spirits. It is an effectual remedy for such a malady! With it, too, one can easily extend and enrich the colloquia in the First Latin Book, and use it as a means to enliven a recitation and to vitalize an ancient language.

The book closes by giving the Latin equivalents of some modern cities and countries, and with a collection of curiosities in metrical manipulation, e. g. a verse that is both an hexameter and a pentameter.

EMORY B. LEASE

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A Beginner's Book in Latin. By David Saville Muzzey, Ph. D., of the Ethical Culture School, New York City. New York: Longmans, Green and Co. (1906). Pp. ix + 231.

Teachers are disposed to cherish the belief that they can clothe the stark skeleton of the text-book with the vital beauty of their own thought. If this assertion be true, we shall suffer some jealous pangs in the use of Dr. Muzzey's work, for, like Lane's Grammar, it commits the solecism of being

interesting. What shall the instructor do when the author himself so pleasantly and ingeniously and wittily expounds his doctrine, save point to the pages of this "human document" and say simply, "read, mark, learn, and inwardly digest". As a correspondence course, it would be delightful; but I wonder whether I should have the moral courage to abdicate my right of "making the book interesting", and to allow my pupils to step within the circle of the charm which this familiar and discursive manual displays.

The plan followed is unique. For seventy-three mortal pages—no, not mortal, for that means deadly—but for seventy-three possibly immortal pages the accident is exploited, and that alone; but so nimbly do the unsubstantial forms flit about us that even where the paradigms are thickest we gain an impression of reality, "cava sub imagine formae". Let the critic who denounces this innovation—or resurrection—as altogether bad at least read Dr. Muzzey's Preface, and consider his contention that it is well for the pupil to take a rapid excursion through this part of the subject before settling down to the more leisurely contemplation, "lustrat dum singula", which the later lessons promise and so at one stroke to be delivered from the paralyzing thought that an ever retreating horizon marks his goal.

I think there is a place for this book. Personally, I should not want to use it with beginners, and do not feel capable of the *tour de force* which would insure its success; but yet it seems as if there were a niche which it would exactly fill. After the first year's work is ended, this book could be effectively used to clinch and weld the facts already learned. It bristles with the passwords of the craft, the things which must be taught and which most authors—for prudential reasons, perhaps—keep for oral delivery to their own pupils. It is a splendid book for a young teacher to read, for that very reason. Surely there could be no more ideal review of forms than these same seventy-odd pages; enthusiastic, alive with the spirit of the teacher, giving at every turn a new standpoint from which to view an old fact, and so changing the flat picture to a solid by a stereoscopic vision of its details.

Now, Latin as *Latin* is none too much taught. There is a fatal weakness in the prevalent habit of shifting, as soon as Caesar is begun, from the study of a language to the study of an author. If our pupils are to be convinced of the benefits of studying Latin, they must learn to regard it as an instrument, flexible and precise, not as a hieroglyphic to be deciphered, feebly telling a tale that were much better told otherwise. This they will never do if they are prematurely dazed by the periods of Caesar, while unbraced by the free gymnastic of much actual use of the language for the toil of keeping pace

with a full-powered Latin sentence. This gymnastic is provided by Dr. Muzzezy. If our curricula are too stiff to make room for such a book and method in their entirety, many of us will still want to poach freely in the author's preserves; and while he sadly realizes that, in the imperfect state of the copyright laws, there are no royalties on the spoken word, he will also know that he has made his fellow-craftsmen—some of them—a shade less cocksure and, possibly, a shade more useful.

JOHN EDMUND BARS

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ON TEACHING THE READING OF GREEK VERSE

The following thoughts have been suggested by experience in teaching college freshmen. Such students almost invariably have formed the habit of *scanning* verse without *reading* it. They observe carefully the division of lines into feet, but fail to keep the words unbroken. They use the falling inflection at the end of every verse, but seldom at a full stop within a verse, nor do they ever modulate the voice to indicate a question. Each verse is scanned as if it had no connection with the context. We thus get a mechanical recital of the verses with total disregard of the sense. These same students, however, learn readily the correct marking of the scansion, which is the only possible written test of their knowledge of verse structure. Hence, while successful with the college entrance examination, they fail utterly in the result most desired, namely, intelligible reading of verse. Yet instruction should surely have a higher aim than mere success in examinations.

Now, when students show a tendency to scan without reading, their attention should at once be called to the fact and the instructor may forcibly illustrate their error by scanning familiar English verse in the same manner. They must never be allowed to form this deplorable habit, which proves so difficult to overcome. It is better not to scan at all than to do so in this mechanical and unintelligible way. However, students can and should be taught to read Greek poetry in the original, for it has been truly said that the severance of form from content is impossible. The word *scan* in this connection is objectionable, as it leads pupils to believe that *scanning* differs from *reading*. At times when I have requested students to read a selection from Homer in the original, I have been asked in turn whether I wished them to *scan* it.

We must teach our pupils to grasp the sense of the passage as they read, for otherwise, certainly, they do not read. As a means to this end, the portion selected to be read should be one that expresses a complete thought and may, of course, begin or end within a line. It is a mistake to follow the

common practice of calling for a particular line or two, which may be only a fragment of a sentence. Let choice passages be selected for drill and let the members of a class vie with one another and with the instructor in reading them with feeling and expression. It is often well to reverse the normal order and call for the original *after* the translation. In this way the teacher can be sure that the pupil understands the passage and is really prepared to read it in the original. One may read while the others listen without seeing the text. This practice trains the ear and also stimulates the reader to do his best. But doubtless the best discipline can be secured by the recital of selections committed to memory. The fact should be noted that the Homeric epics were composed for recitation and originally the public never read them. Interest may be aroused by reading from Dr. Schliemann's Autobiography, prefixed to his *Ilios*, the account of his impressions upon first hearing Homer recited by the drunken miller.

In conclusion, our aim must be to have students learn to appreciate and enjoy the beauty and grandeur of the old poems in the same way as did the ancients themselves. Perhaps it will be said that such a goal is impossible of attainment; but, at least, this is the ideal that we should ever keep in view. And if we are to meet with any success, it behooves us teachers ourselves first to make sure that we have attained a fair mastery of the verse.

Students taught or allowed to scan in the mechanical way will realize that they are going through a senseless performance chiefly for the sake of an examination; whereas, by the other method, they will be interested to find that they are learning to read classical verse with approximate correctness and gaining a mastery of it that will be of permanent value for the appreciation of all poetry.

COLUMBIA UNIVERSITY

ROScoe GUERNSEY

The Metropolitan Museum in New York City has recently received its second annual consignment of original works of Greek and Roman art purchased for it in Europe. It consists of 127 objects, of which 11 are marbles, 45 vases, 27 bronzes, 31 terracotta statuettes, and 13 of a miscellaneous character, such as gems, jewelry, etc. These objects were acquired at various places and of various dealers during the past year. They are for the present grouped together in Gallery 8 on the ground floor, but will soon be distributed among the various rooms and cases to which they severally belong. Those who can are urged to examine them now when they can be seen most effectively.

In the Bulletin of the Museum for January Mr. Edward Robinson, Assistant Director of the Museum gives a very full and most interesting